

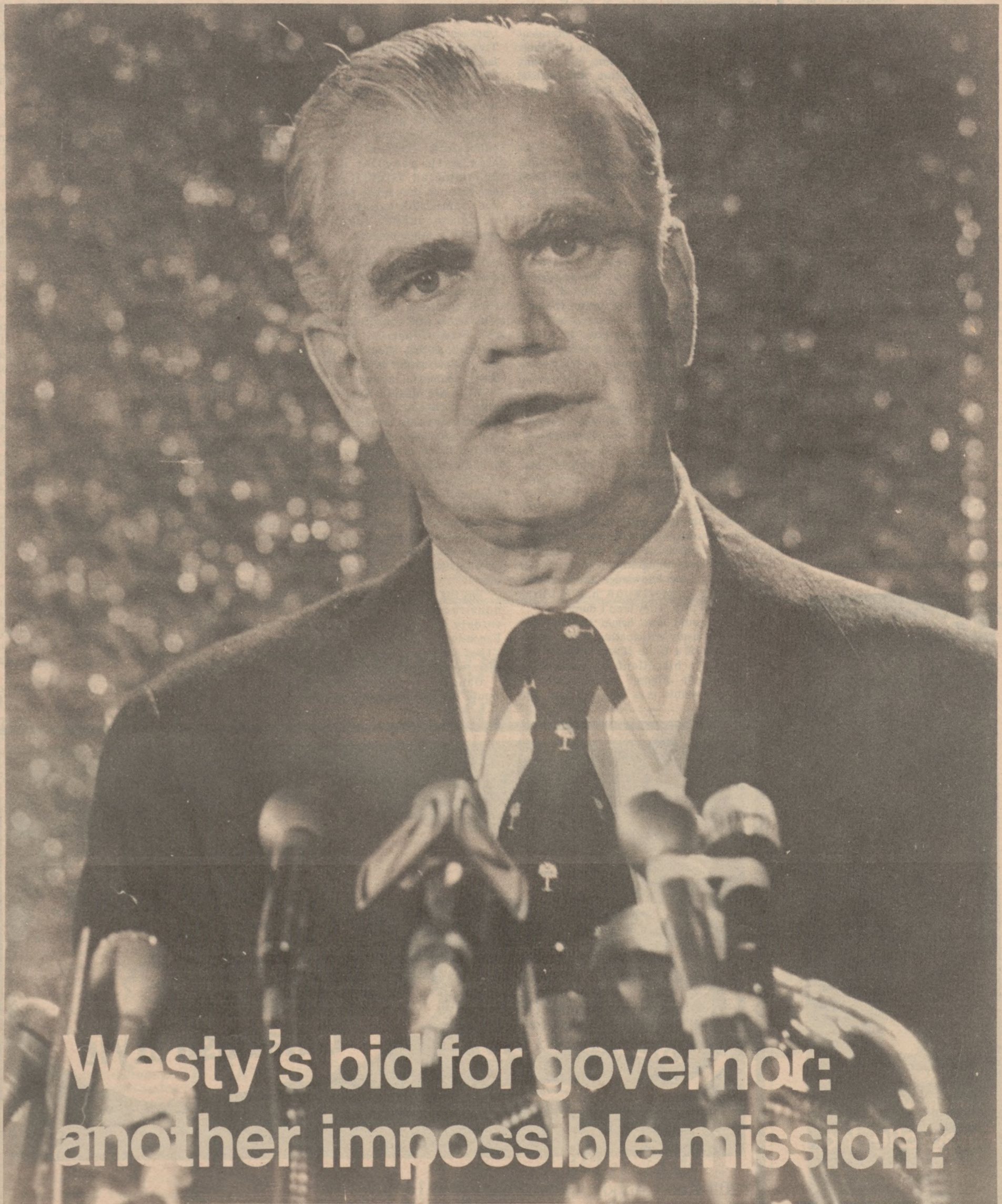
Tales of the energy crisis

See page four

SOUTH CAROLINA'S NEWSWEEKLY

March 22, 1974
Twenty-Five Cents
Number 34

OSCEOLA



**Westy's bid for governor:
another impossible mission?**

osceola

"This script, it seems to me, is the work of professionals who yearned to be as charming as inspired amateurs can sometimes be."

Kurt Vonnegut, Jr.
"Between Time and Timbaktu"

VOLUME 2, NUMBER 34

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Published weekly by Parallax
Media Projects, Inc., 1918 Blossom
Street (P.O. Box 5033), Columbia
South Carolina 29250

Copyright PMP, Inc.

Telephone: 254-7086
(business and editorial)

Third Class Postage
paid at Columbia, S.C.
Published weekly

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TRB

from Washington

Hamilton, Madison, & St. Clair

I can imagine them, the Founding Fathers, sitting around the great fireplace of some low-ceilinged Olympian Tavern, smoking churchwarden pipes and thoroughly outraged by the 61-page brief on impeachment written in behalf of Mr. Nixon by Boston lawyer James St. Clair. The thrust of the brief is that a president may only be impeached for an indictable crime -- a very serious crime, and a crime committed in connection with official duties. (Not, for example, for failing to pay income tax.)

The answer to which is Gadzooks, Odd-bodkins, Baloney!

The striking thing about the St. Clair brief is that statements by Founding Fathers contradicting this interpretation are omitted. Further, the Framers are made to appear dopes. That little business of 1776, it seems, was not directed against George III but against "parliamentary supremacy" (for which read Congress, and particularly the present House of Representatives) and the bogey of congressional usurpation. The St. Clair brief shows some signs of panic. It won't convince the House where a trend to impeachment is appearing (yes, the first in 106 years) but it is directed to a possible fall-back, die-hard group in the Senate where it takes one-third-plus-one to convict.

Those Founding Fathers; if they were around they would have their favorite newspapers: *The Pennsylvania Packet*, *Massachusetts Sentinel*, *New York Daily Advertiser*, *Virginia Gazette* and the like. We might note an odd accent; the Yankees say "dew" for do, and "tew" for too. Mostly they say "desarve" for deserve, as well as "obleege" and "deef." At table, Roger Sherman, from Connecticut, might ask Dr. Franklin to pass the "cranberry sass." But one thing would impress us at once: they have knowledge and authority and their conversation has a blithe intellectual play. They aren't dumb.

They would have begun the St. Clair brief with lively anticipation, relishing the handiwork of a White House lawyer trying to protect his client by narrowing "impeachable offense" to some kind of crime punishable in a court of law, and

wondering how he would deal with their own various contrary statements. The answer is he didn't deal with them; he didn't mention them.

Imagine handsome, haughty Alexander Hamilton, there in the Olympus Club--getting bulletins on the impeachment inquiry over some kind of Transcendental Shortwave, and finding his famous comment in Federalist Paper No. 65 omitted. It would send him into a pet. Hamilton wrote that impeachment applies to "those offenses which proceed from the misconduct of public men or, in other words, from the abuse or violation of some public trust. They are of a nature which may with peculiar propriety be denominated POLITICAL (Hamilton's emphasis) as they relate chiefly to injuries done immediately to society itself."

"Misconduct," "public trust"--it couldn't be much broader.

Then take James Madison, the little man called Jemmy by friends, the foremost author of the Constitution. He explained impeachment to fellow members of the First Congress. (Chief Justice Taft long after wrote that constitutional decisions of the First Congress "have always been regarded, as they should be regarded, as of the greatest weight in the interpretation of that fundamental instrument.")

What said Madison? That the Executive must at all costs have power to remove subordinates since it makes him responsible for them: "subject him to impeachment himself, if he suffers them to perpetuate with impunity high crimes or misdemeanors against the United States, or neglects to superintend their conduct, so as to check their excesses..."

Excesses? Did Mr. Nixon check Haldeman, Ehrlichman, Mitchell, and Colson? So much for Madison. St. Clair does not dispute him. He does not mention him.

But the White House brief twits "broad constructionists." They favor, it asserts snidely "a severely weakened Chief Executive." They are the ones who argue "that certain non-criminal 'political' offenses may justify impeachment."

Dangerous people, these men who would impeach for political offenses! So

let me offer testimony from a judicial figure, dressed in black, James Wilson, one man of six who signed both Declaration and Constitution. He sat on the original Supreme Court and wrote his famous "Lectures on Law" to explicate the document. Scholar's spectacles low on nose, at the club he would recite his celebrated comment, "Impeachments in the United States are confined to political characters, to political crimes and misdemeanors, and to political punishments."

"Political", it should be said, 200 years ago, meant the business of government and did not pertain to partisanship or party. James Wilson was a "broad constructionist". Rather subversive, these Founding Fathers....

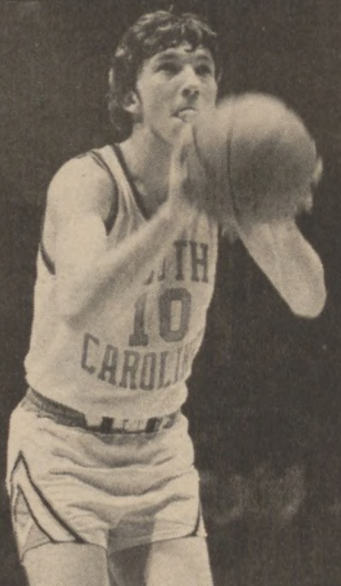
This extraordinary brief will interest scholars in years to come as they mark the course of the Nixon defense. The Founding Fathers would have understood; they were shrewd lawyers. What does a good advocate do with a weak case? He raises irrelevances. From the start White House strategy has been to delay and obstruct, and now it seeks to entangle the House impeachment inquiry in a web of technicalities. Mr. Nixon hopes that foreign policy successes will bail him out. His plight grows more desperate all the time.

The Framers put impeachment in the Constitution. They would smile to see moderns rediscovering it and digging out their old phrases. "This man St. Clair," you can imagine them saying, "would rather face a brace of Monongahela wildcats than admit we left a 'bridle' for the Executive in our handiwork."

They weren't so old-fashioned. Names like Ephraim, Caleb, Abijah, Ezekial yield to Jaworski, Sirica, Rodino and the foreman of the cover-up grand jury, Vladimir Pregelj. The Framers would understand. For their day they were pretty modern. Yes, if somebody called out in the Olympian Tavern, "Our Transcendental Shortwave has broken down! When we dial AD 1974 we get only a blur. Is there an electrician in the house?" I know what would happen.

"Here, Sir, coming!" cries Dr. Franklin.

Gamecock Basketball Photos



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Cheap Shots

Tom Broadwater's fight with the Columbia Democratic Party is far from over.

Broadwater, who lost in the City Council Democratic primary February 29 to Robert E. Lee Freeman and I.P. Stanback, challenged the election results before the Party's City Executive Committee last week.

The grounds of his challenge were that poll workers allegedly told voters they should vote for two candidates. Broadwater says this is contrary to a federal court ruling which declared the state's full slate law unconstitutional. Under the full slate law a voter had to vote for all vacant seats in an election or his ballot would be voided. Now a voter may vote for as many or as few candidates (up to the number being elected) as he or she might wish.

Now sources close to Broadwater say he is going to file suit in federal court early next week asking for a declaratory judgment which would declare the election void. Broadwater will not confirm or deny the reports.

Broadwater will comment, however, on the treatment he received at the hands of the Executive Committee. "If you brought 5,000 upstanding citizens and Jesus Christ before that committee and had them tell the committee that the election wasn't run in a fair manner they wouldn't listen to any of them, including Christ," Broadwater said.

The black Columbia attorney explained however that most of the committee, including Chairman James Quackenbush were cordial and considerate, "although there were a few who tried to be obnoxious, but they weren't smart enough, including some black ones."

"What I've done is advocated change through a head-on confrontation instead of working my way up through the Party. Hell, that could take 15 years. I ain't got time for that," Broadwater explained.

Broadwater says he's dissatisfied with the general attitude of the Democratic Party because "it rules by default." He says no one bothered to organize or challenge incumbent Democrats because no one could mount a credible challenge.

"Now I'm advocating making the rules of the game more fair and they're saying to me that they're 'good party workers' and that I ought to give up. I threaten their social and political well-being and they know it," Broadwater claimed.

With the City Council general election set for April 9, a Broadwater victory in the courts could seriously disrupt the campaigns of both Republicans Bill Durham and Kirk Finlay and Democrats Stanback and Freeman. And Broadwater indicates he has just begun to fight...

Single member districts are finally here for the South Carolina House of Representatives, albeit by the back door of a Justice Department ruling which gave the General Assembly little choice in the matter.

And most South Carolina blacks and liberals were hoping

Feiffer

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NOT ENOUGH.

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NOT ENOUGH.

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DON'T MAKE ME LAUGH.

THEY ARE PREPARED TO OFFER YOU A CASH SETTLEMENT.

I AM GOING TO FIGHT LIKE HELL.

HE REFUSES TO NEGOTIATE.

THEN HE HAS LEFT THE CONGRESS NO CHOICE.

WE SURRENDER.

and struggling for the adoption of the single-member concept as a means of opening up the legislature to more of their own kind, i.e., blacks and liberals.

But now that single member districts are the reality, some political insiders are beginning to fear that black and liberal proponents of the single member concept may have outsmarted nobody but themselves. While district lines were drawn and re-drawn last week in Columbia, no one doubted the new lines would be in the best interests of most incumbents. Following the Justice Department ruling, and while maps were being discussed, weekends were allotted for legislators to study proposed

districts to make sure there would be minimum instances of incumbents facing incumbents. Now, in fact, some of the more conservative members of the House seem to be chuckling about how they've carved out a perfectly safe district for the future by excluding from their districts the traditional pockets of black and/or liberal voting strength. Now they won't have to do any bargaining or compromising with those forces.

The ultimate reality could be a more conservative House of Representatives than at present. It may have a few more liberals and blacks, but it may not have the necessity of political compromise to these forces tugging at the sleeves of the secure conservatives.

As the various political campaigns begin to firm up their patterns and participants, the campaign gossip is flowing furiously. One of the more interesting tidbits was the recent decision of experienced politico Ike McLeese to leave his job as head of Governor West's Commission on Narcotics and Controlled Substances April 5 to accept a job with the local engineering/architectural/consulting firm Lyles, Bisset, Carlisle, and Wolfe. McLeese, who was worked successfully as a political organizer for Sen. Fritz Hollings and Gov. West in past campaigns, has developed a valuable string of political contacts throughout the inside world of Democratic Party vote-getting.

So it was a significant signal this week when talk circulated in enemy camps that McLeese would be taking "long weekends" away from his job with LBC&W while he's getting settled there. The reports say he'll be working for candidate Bryan Dorn.

When contacted by Osceola, Anderson native McLeese said he has been a supporter of Dorn -- who is McLeese's long-time congressional representative -- for years and continues to support him in the primary race. He stressed he would support the Democratic Party nominee after the primary. But he said he's not really planning on working for anybody. "I'll be pretty busy in my new job."

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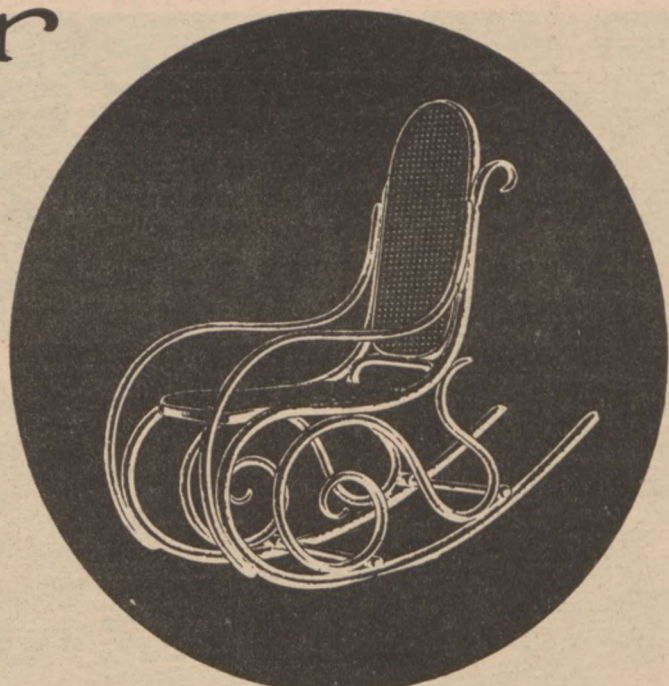
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"I'm not dead yet..."

A victim of the energy crisis

The energy crisis is over; it is now merely a problem, quoth the President recently. But there are plenty of people who were victims of the crisis and are still hurt by the problem. One of the victims -- we'll call him John -- came by the office a few weeks ago in response to an opening for an advertising salesman.

John is 53 years old, a former newspaper advertising salesman who turned to selling automobiles for a local dealership several years ago because he wanted to travel less and build a better home life. He settled in the St. Andrews area, began pulling down \$15,000-20,000 a year selling big cars, and was living the American dream: suburban home, secure

job, time for the family and kids, president of his civic club. And then he got hit by the energy crisis. We couldn't match his income needs, but we did have an interesting talk with him.

John's belief in the American "work ethic" has rewarded him well in the past. He attended college for a couple of years, but didn't stick around to get a degree. "I left school, went into the service, did my duty, got married, and got a job. A lot of kids who got degrees didn't really learn anything, just learned to drink, spin their wheels, and spend their old man's money.

"I have shoveled horse manure and cow manure. I've milked eight cows every morning and every night. I've broken new ground and I've hoed crops. I'm not destitute. We've been successful at gardening, and we've got food chocked away."

But the automobile business probably won't be the same for a long time, if ever. At 53, it is tough, he admits, to start looking for a new career. One of the problems is that many employers aren't interested in breaking in a new man at that age.

"I'm only 53, I'm not dead yet. But I've seen age discrimination, even with companies who claim to be equal opportunity employers--no discrimination because of race, sex, or age. But it's just hard cold business that there is discrimination. There are a lot of older people sitting down at the unemployment office who could work, if they only had the opportunity." John said he had interviewed with companies that had age limits of 42 years old for hiring new personnel. One insurance company with a 47 years old maximum offered to let him apply for a waiver, but he decided not to follow it up. "I don't want to go out soliciting business among my friends, and then after you've made the rounds, have them throw you out like an old worn-out sock. I'm just trying to find something ethical that I like."

He has had some financially attractive job offers, but they would have required him to move out of the state. And his wife would then have had to give up her own career as a successful executive in Columbia. He has applied for jobs through several personnel agencies, but says they have misled him frequently about openings.

"They'll advertise a \$10,000 a year job. Then you get there and it's really \$100 a week plus

participation in company profits at the end of the year. But the agency still wants to collect its placement commission on \$10,000. Some of these agencies are good, but some of them are really just flesh-peddlers.

"The first thing they do when you come in is to stick an application under your nose. Some of these agencies treat you like a reject from society. And you're already somewhat demoralized and set back on your heels."

After four weeks of steady job-hunting, John was persuaded by friends to find out if he was eligible for public assistance of

any kind. After a delay of several weeks, he had begun to receive his unemployment check, and was startled by the number of people lining up to receive them. Many of them, like himself, were wearing coats and ties.

With most of his wife's income allocated to such things as mortgage payments and insurance premiums, John was persuaded to seek food stamp information. John says he had trouble finding out where to apply. "I asked several people in government agencies where you applied for food stamps. It took me a lot of people before I found someone who could tell me. And when I got to the place, it was really bad. It was traumatic. It was upsetting and really disturbing.

"I know I was surrounded by a number of people who wouldn't work if you were to give them a job. There were a lot of people sitting on the floor because there weren't enough seats. There were a lot of people down there who obviously need the money. But there were a lot of cars parked down there better than mine-- El Dorados, and nice Buick Electras. And there were people there who told me they had been there for five hours and the officials had only finished three of the five sheets of names. So I left." (He found out later that his wife's

income would prohibit their receiving food stamps.)

John believes the economic effects of the energy shortage are worse than the government and the media are reporting. He said that a local large-car dealer who used to sell 80 to 100 cars a month has been selling only 45 to 50 a month in the past several months. "I think it's time the American people took a look at the hard cold facts. People are just letting their employees go and not replacing them."

It's difficult to be a victim and have no one to blame. John says sometimes he believes the energy crisis and its effects on the automobile industry are contrived and sometimes he just doesn't know what to think. "There is the problem of conflicting figures. You just don't know what to believe. I remember, though, back in 1938 there were rumors for years that people on the west coast had invented a carburetor that would get 60-70 miles per gallon. I heard they were bought out by the oil companies for several million dollars. But you don't know."

John straightened his tie and rose to leave. "I'm going to get a good job here somewhere. I know that. We live in the greatest country in the world. It's just the politicians. If you had a father who talked to you about being truthful, being righteous, and kind and all that, and he was the biggest whore-hopper in the world, and lied to your mother, would you have much faith in him?"

He turned toward the door and watched for the bus that would take him home. "You know, I might get back home and one of these people will have left me a message. And I'll tell him I'll be there as soon as I can get some gas."

Jon Buchan

Picriccorn House

Artist Howard Helmick was born in Zanesville, Ohio in 1845. He studied at L'Ecole des Beaux Arts in Paris. Moving to London in about 1872, he exhibited at the Royal Academy and in Suffolk Street until 1877. He held membership in the Society of British Artists and the Royal Society of Painters and Etchers. When he returned to America, he became Professor of Painting and Design and of History of Art at Georgetown University, Washington, D. C., and died there April 28, 1907.



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Inoperative

Two months after it was introduced, a bill to purportedly "put teeth" in the state's freedom of information act is still in the House Judiciary Committee. Latest guess from one expert on the subject is that it will die there.

USC Journalism professor Reid Montgomery said passage of the bill is not likely this year. According to Montgomery, the bill puts legislators in the position of passing laws that could bring fines for themselves as well as other public officials. That's a rather awkward position, especially in an election year.

In addition, Montgomery says, some legislators and media people are wondering just how much the bill would add to the state's present freedom of information act.

Under the state's present law, any citizen may apply to the circuit court "for injunctive relief." The new proposed law adds a provision for a fine of not more than \$500 to be charged against the violating official by the circuit judge.

Under present provisions, according to Montgomery, injunctive relief could include issuance of a court order. Violation of that order would constitute contempt and would allow a judge to fine a violator.



Montgomery

While not giving the bill much of a chance, Montgomery said it would make things clearer for both the media and for public officials. The state's media have had little to say so far on the proposal.

The press-government battle over a proposed public information office for the General Assembly continues, despite the fact that the bill's status has not changed in almost two months.

Latest assault on the legislative "propaganda office" as some have called it came last month from two of the state's largest organizations of journalists, the

Just a few days later Sigma Delta Chi, the state's largest organization of working journalists" according to one report, called the bill "an insult to the people of our state and a direct attack on the principle of a free press."

Meanwhile, state senator Thomas Smith, the man who charged there were only five or six qualified reporters covering the legislature, has taken his defense of the bill to the news media. In a lengthy letter to the editor of *The Lake City News and Post*, one of the towns in his senatorial district, South Carolina Press Association and the state chapter of Sigma Delta Chi, a professional journalism society.

Newsmen attending the press association winter meeting in Columbia last month passed a resolution labeling the proposed office an "image builder for legislators and not an objective news source for newspapers."

Smith cited what he said was support for his proposal in the *Columbia Journalism Review*, a report by the Council of State Governments and elsewhere.

Smith told the *News and Post*, which had earlier opposed the office editorially: "I realize that it is impossible to win an argument

with the media when it sets its opinion; President Johnson didn't do it; President Nixon is not doing it and any public official is foolish to try, but for the General Assembly I still believe a Public Information Office is a move in the right direction, and I am disappointed that you do not agree."

Whether Smith's colleagues also will continue to defend the bill faced with growing opposition from the state's media remains to be seen.

One argument against the proposed public information office has been a program of legislative "stringers" available to the state's smaller papers through the USC School of Journalism. In his column in the *Charleston News and Courier*, special assignment's editor High Gibson wrote, "Those [local newspapers] that wanted to keep their readership abreast of local legislation usually arranged for it through such things as 'stringers' from the USC School of Journalism."

A check with the school shows this is not entirely true, however. Journalism professor Reid Montgomery said recently that requests from papers for the stringers exceeds the number of students available to report. The program is part of a public affairs reporting class, taught by *State* staffer William Starr and right now has only about 12 reporters, Montgomery said. Montgomery

believes the program whereby students are assigned legislators from different counties, is helpful but presently leaves out a number of papers interested in the coverage.

South Carolina journalists and media enthusiasts can look forward to an inside look at the state's news media this spring with publication of a new journalism review sponsored by the USC chapter of Sigma Delta Chi.

Idea for the review developed several weeks ago among some USC journalism students and the review is still "a student project" according to Mary Eaddy, president of the USC SDC chapter.

Ms. Eaddy said the review will come out twice a year at first and later hopefully on a quarterly basis. Articles tentatively planned for the first issue include such topics as the public information office bill, a working journalist's view of journalism education and the state's freedom of information act.

Ms. Eaddy called the review an effort to provide "a critical analysis of the media and to promote professionalism." Funds for the project review will come from the student chapter of SDC. Copies will be distributed free of charge to media people around the state, Ms. Eaddy said. No one has been asked to help publish it she said.

Readers Write....

To the editor:

Unfortunately, my financial situation has not and perhaps never will be improved, so I had to let all subscriptions run out and can't begin new ones, even at \$6 a year. You reach me at the library, though.

Your profiles are interesting - your article on St. Phillips Island was very good. I say all developers are a national disgrace whether they provide exclusive hideaways and golf courses for the rich or plaster the countryside with shoddy condominiums for the masses.

I like the style in which most of your stuff is written. Christine Jorgenson, in this very troubled world, is so utterly dispensable, I'm surprised you devoted several pages to it. How many transvestites are there to make one's heart bleed? They have a rotten deal, I admit, but my sympathies lie with people who meet with calculated violence; for children who don't know what

peace means; for a whole nation that has been led to believe that there are never-ending resources to guarantee unending bliss and prosperity and which is now told that because of the heartless Arabs, Uncle Sam must take away the milk and honey (which should have been rationed years ago) and a new lifestyle must begin.

Demagogues will have a grand time - when people are cold and hungry, they believe anything. This is a time when independent journalists can do much harm or much good. I hope you can do the latter.

Best wishes,
Judith Harris
Columbia, S.C.

To the editor:

I have appreciated your newspaper very much, particularly the political articles. However, I do

have a few gripes/suggestions.

New journalism is the thing and I do appreciate knowing what manner of person stands back of the writer. But sometimes personalism can be irritating, especially if it rambles.

As a native of Spartanburg, I'd like to see more statewide coverage, especially of the up-country. Reams can be written on the textile industry, Bob Jones University, etc.

I'd like to see better classical music coverage. Some of your reviews last fall were appallingly ignorant. Of course, such things may not appeal to your audience, but I think they would.

Yours in good faith,
David Carlton
New Haven, Connecticut

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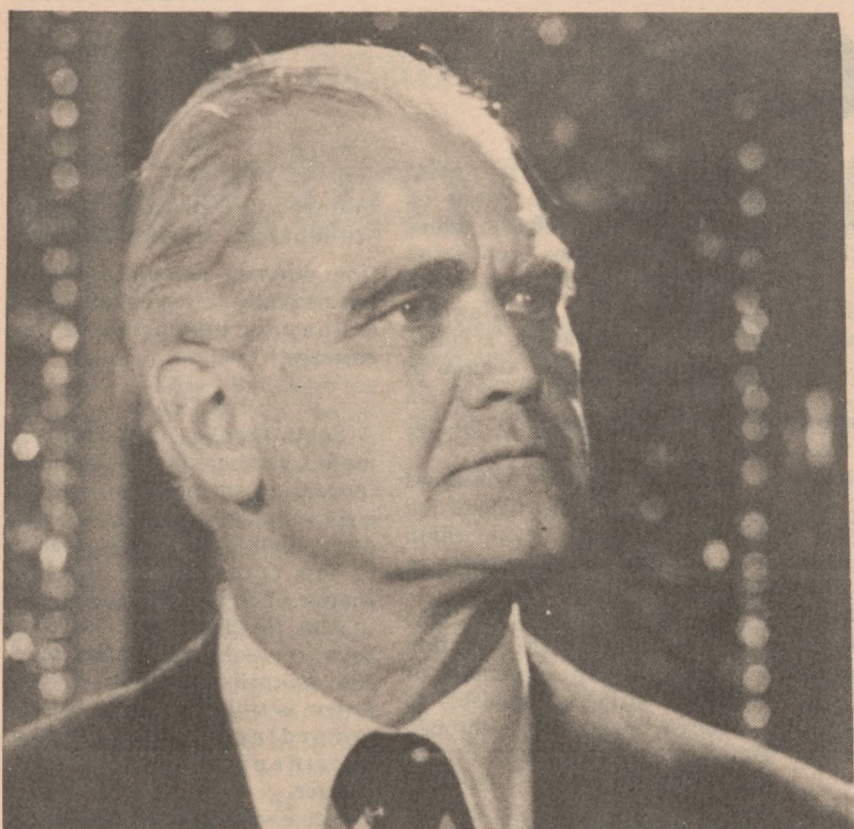
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by Dick Harpootlian

As *New York Times* reporter Neil Sheehan (the one who later broke the Pentagon Papers story for the *Times*) and General William Westmoreland traveled across the Vietnamese countryside during 1966 Sheehan asked the General if he (Westmoreland) was not worried by the enormity of the civilian casualties which American and South Vietnamese bombing and shelling were causing in the South.

Westmoreland responded: "Yes, but it does deprive the enemy of the population, doesn't it?"

Eight years later the General stands before a crowd of national and South Carolina press representatives in a hall of the Sheraton Hotel in Columbia and reads a prepared text:

"...We must root out the substandard performance wherever we find it -- a problem inherent in a system of status quo. Having seen and considered these and many other factors associated with improving the life of our great people, I have concluded that I can contribute to our future growth. This is not something I have to do -- but this is something I want to do... I am therefore announcing that I will seek the Governorship of South Carolina..."

Westy finished his prepared text and solicited questions from the press.

"General, what do you think the decisive issues of the campaign will be?"

"Uh...Uh...You know, I'm really at a loss to answer that. The issues are multiple."

"General, will you voluntarily reveal the names of your contributors?"

"Well, as you know the law doesn't say I have to, but if the donor is so willing so am I."

General William Childs Westmoreland looks like a leader of men should. The jutting jaw, the slim, trim figure, the fiercely handsome features, the crisp manner of self-assurance.

Many observers of the Vietnam War, including David Halberstam in his best-selling *The Best and The Brightest*, have said it was exactly these attributes which led Lyndon Johnson to pick Westmoreland to run the war.

Today other leaders are persuaded that Westmoreland should be the top man in their campaign to win another battle of major proportions.

In their eyes, and to many other South Carolinians, Westmoreland didn't lose in South Vietnam; he was hamstrung by politicians like Johnson into accepting a draw. He may not have returned in the same manner as Eisenhower or Ridgeway or Bradley, but his efforts were recognized by an appointment to the Joint Chiefs of Staff.

This time it will be different, Westmoreland's supporters claim. This time the General is calling the shots. And this time the bittersweet victory will not only be a personal vindication for him, but it will also usher in a new two-party era into the state.

But perhaps again the General will not be the man in the driver's seat. Perhaps the victory, if he wins, will not be the personal triumph one might suppose.

Westmoreland's coming out press conference this week represented the culmination of the first phase of his march to the Governor's Mansion.

For months now speculation has been that Westmoreland would run for the state's top spot. His close relationships with presidents Johnson and Kennedy and his appointment by Democratic Governor John West in 1972 to serve as Chairman of the state's Task Force on Economic Development led most observers to conclude he would eventually cast his lot with the Democrats. But as the months passed speculation increased that the General was going to join the race, but as a Republican. In the predominately Democratic state legislature, funding for Westmoreland's Task Force came more grudgingly as word spread that the General was about to bite the hand that had fed him so well. The Task Force not only gave Westmoreland a \$25,000 a year salary for part-time work, but his main function was to travel the state talking with community leaders about their economic needs. Many members of the legislature lamented over John West's "mistake" in giving Westmoreland a state-financed campaign vehicle.

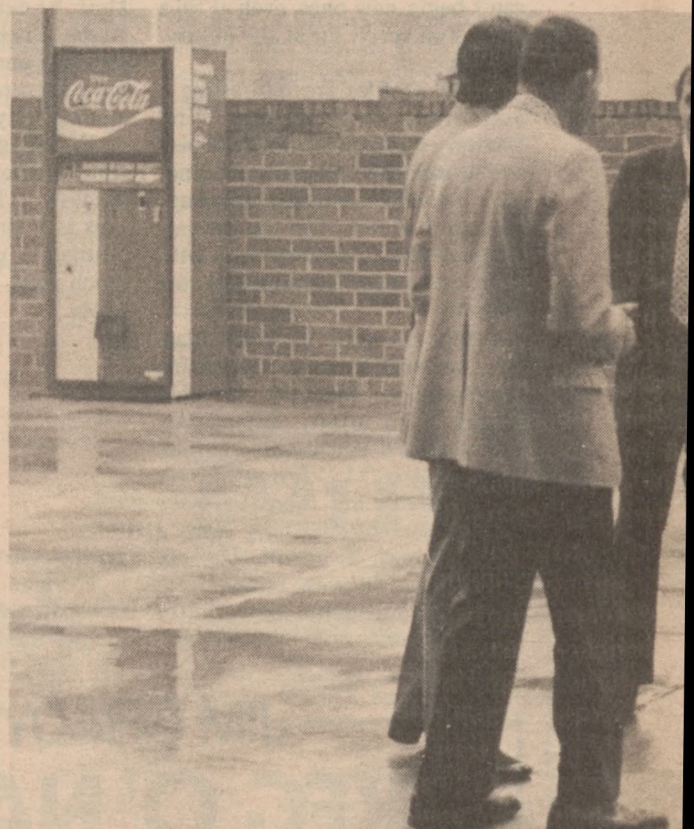
Even members of West's own staff were critical of the General. One staff member told *Osceola* that the Task Force was a boondoggle and had failed to

achieve any of its goals. The staff member said that the Task Force was designed to induce industry to locate in the state and that "of the 1,800 prospects that the Development Board had, Westmoreland was responsible for eight. Of those eight none materialized."

Senator Fritz Hollings says that West should have known Westmoreland would bolt to the Republicans. Hollings said he has always known that Westmoreland couldn't "fit" into the unordered "Democratic way" and that the Republican "coronation" was more suited to his "military mind." The Senator claims he warned West about Westmoreland, but that the Governor paid him no mind.

Many observers are mystified as to why West took a chance on Westmoreland, but a friend of the governor's says he knows the answer. "Whenever the Governor is with the General, it's like John West is back at The Citadel and Westmoreland is the commandant."

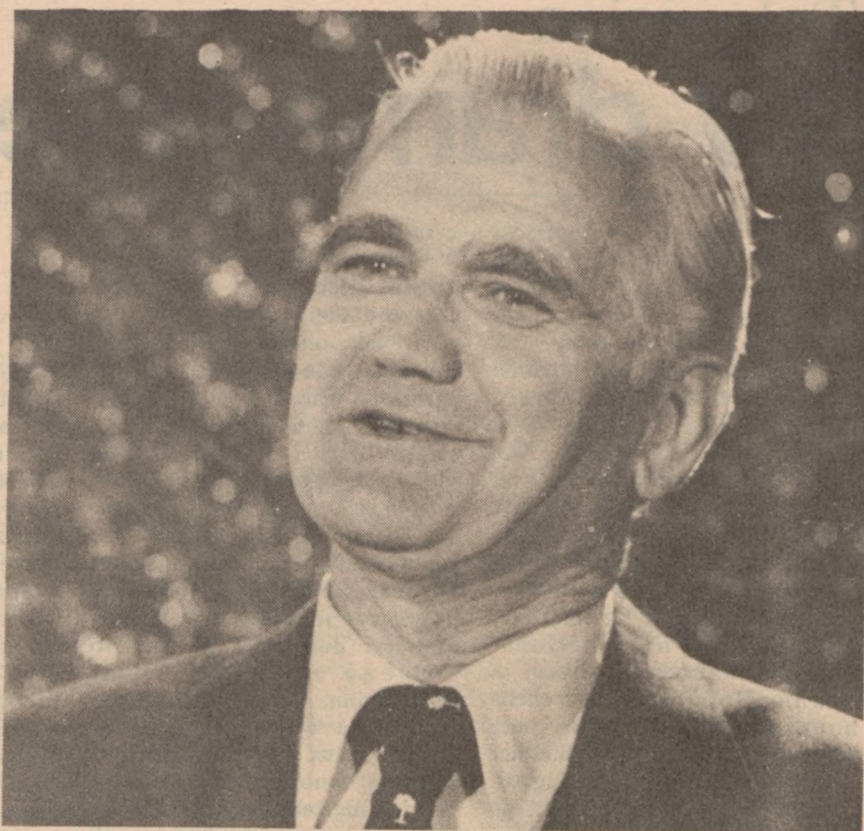
Westy's Run



From left to right: Rep. Mike Ebert (hidden), Drake Edens (back)

A few weeks ago while the question of Westmoreland's candidacy and party affiliation was still a question mark, the state Republican Executive Committee met in Columbia to discuss November's gubernatorial race. At that meeting Executive Committeeman and former Nixon advisor Harry Dent told the Committee he felt the General was not only the party's best chance, but their only chance. Some of the Committee members who had already committed themselves

s In The ning



The General and Jim Henderson



(back to camera, Rep. John Lafitte (center) and Harry Dent.

to Charleston dentist and legislator Jim Edwards were provoked by what they term Dent's "heavy-handed" manipulation of state Republican affairs.

"He thinks he's a kingmaker and can do whatever the hell he wants," one Edwards supporter told *Osceola*. The supporter believes that Dent doesn't want to risk his own tail in an election yet; not with the memory of his Nixon

connection still so fresh in the voters' minds. So vicarious thrills are Dent's only reward.

One Republican said that, as a concession to Edwards' dissidents, Westmoreland and Dent have decided to allow a primary, especially since almost all the potential GOP lieutenant governor candidates favor a primary. While this will be the first statewide Republican primary most South Carolinians have ever seen several party sources believe it is only a ploy by Dent to satiate some of his party's splinter groups.

Dent was present at this week's press conference introducing many of the Party's lesser-knowns to the General. Back-slapping and extra-friendly, his allegiance to the General was worn like a badge on his lapel.

Lee Atwater, chairman of the Draft Westmoreland campaign, which presented the General with petitions signed by over 20,000 South Carolinians urging him to run for Governor, said Dent isn't really "that active" in the Westmoreland candidacy.

"He is just on the candidate selection committee of the state party. All he did was to suggest the General as a possible candidate. He isn't really involved that much."

As Atwater finishes his explanation a youthful female volunteer walks into the room.

"Call for you Lee."

"Tell 'em I'll call 'em back. Who is it?"

"Mr. Dent."

"Uh, well excuse me for a minute."

Dent may be an expert behind-the-scenes manipulator, but this week's press conference revealed he's not working with the kind of political pros which are his usual fare.

While Westmoreland staffers say the General's press statement was rewritten at least four times, his delivery was less than professional. The description Halberstam used in Vietnam is still valid today, "He looked so good, and his presentations were always good, yet for all of this there was something a little wooden about him...There was a sense that his presentations were a little better than his true grasp, as if somehow it had all been memorized just before he walked into the room."

Perhaps this nonprofessionalism will be a plus in this the year of the non-politician. Perhaps the "wooden" responses will enthrall the Watergate unwashed masses. Westmoreland's statement tended to support the theory that his reputation will compensate for his lack of political experience. "During the last eighteen months I have traveled to every corner of this state. I have talked with its people: the wage earner, the corporate executive,

the small businessman, the farmer, the housewife, and the disadvantaged. All gave testimony to one plaguing problem... 'What's going to happen next.'"

Further evidencing Westmoreland and Dent's reliance on the anti-politician vote was the General's response to a question asking if he would have Richard Nixon come to South Carolina to campaign for him.

The question drew a burst of laughter from the press corps but the GOP faithfuls seated in the back of the room didn't crack a smile.

"I would not so request," responded a grim, tight-lipped Westmoreland.

What about Gerald Ford, another reporter asked? The General responded that he had "read in the papers" that the VP was going to be in town this week for the Republican State Convention, but that was all he knew about.

Some Republicans, especially in the Jim Edwards camp, suggest the Ford may also be a behind-the-scenes Westmoreland supporter. They say that Ford helped Dent convince Westmoreland to join the race as a Republican. Westmoreland, by his answer at the press conference, denies having any contact with Ford but the Director of the Draft Westmoreland drive says Ford and the General are good personal friends.

"When Gerald Ford was a freshman congressman he went on a tour of American military installations in Europe. Westmoreland, who was stationed there at the time, was his guide and traveling companion for over three weeks. They're good personal friends," Atwater explains.

Even Atwater's presence can be traced to higher authorities. He says he graduated from Newberry College last year and went to Washington to work for the "national party." He said Greenville advertising executive and unsuccessful 1970 Republican Lt. Gubernatorial candidate Jim Henderson persuaded him to come back to the state and head up the petition drive. He says that while no campaign staff has been selected for the Westmoreland organization that he will probably head back to Washington in a few weeks or "manage another Republican statewide campaign." Apparently, Atwater was given leave by the national party to come down and help Westy.

So the General seems to be on his way, with a little help from his "friends." Promising to bring a two-party system to the state and honesty to government, he already has surrounded himself with the old-time crowd, but perhaps not all is lost.

Halberstam said of Westmoreland, "The General was very honest, he shunned a political role. He never protected himself with his cables, and he tried to do the job the civilians set for him; his greatest failing was in believing that it could be done."

Television

TV drama: brief relief

Once in awhile television comes up with a special or two that make you forgive "The Dean Martin Show," "Adam 12," and all those Jerry Lewis re-runs.

Penance was paid to the public this week with the presentation of two fine dramas, "Tell Me Where It Hurts" on CBS and "The Execution of Private Slovik" on NBC. Since this was the first airing of both shows, the networks will probably re-run them during the summer programming season or early fall.

"Tell Me Where It Hurts" features Maureen Stapleton as Connie Monone as the cliché housewife whose children have left home, and who finds that her life has become meaningless. Spurred on by her daughter, she begins to question herself and her

values.

Connie draws her friends into honest discussions about their lives and their problems. Of her six friends, one finds self-analysis and honesty too much to bear and decides to leave the group, saying, "I'm not sure we should be doing this. This is wrong." The soul-baring group discussions act as catalysts in the women's lives: one decides that she does not love her husband of 27 years and that she can no longer live without being responsible for herself, another decides to go back to college after a 20-year interruption. Connie becomes so involved with her friends' problems that she ignores her own nagging doubts. Finally, one of her friends tells her, "you're 47 years old; your children are all

gone. You've been fired from all your jobs. The average life span for a woman is 76 years -- what are you going to do for the next 29?"

Connie tries to reach out for her husband, a cabbie who "works all day long, tries to make ends meet. (She) don't need no problems when (he) gets home. Now, I'm gonna eat, watch television, and go to sleep." She leaves the house the next day without waking him, fixing his lunch, or doing any of the habitual things she has done every day for 27 years. She looks for a job and finds one. When her worried husband finally catches up with her, he weeps for the first time in front of his wife. They begin talking to each other, she telling him of her job and

underlying it all, her new feelings of self-worth.

"Tell Me Where It Hurts" drifted toward melodrama in some instances: the daughter who dutifully spouts the accepted "lib" codewords, the husband who comes home, kisses his mother first, forgets to kiss his wife, eats a meal, settles in front of the TV with a beer and falls asleep there.

The cast is excellent, and the treatment of this all-too-familiar problem is sensitive and fairly realistic.

"The Execution of Private Slovik" is one of the most moving dramas ever seen on television. It deals with the life of a reformatory parolee whose life finally seems to be uncomplicating itself, only to be irrevocably disrupted when he is drafted. Slovik leaves the young wife who has saved him from a loveless life, and a "good, steady job" to fight in a war that was already showing signs of ending. Eddie is terrified of fighting; he cannot shoot accurately, and, most of all, he sees the Army as the destroyer of his happiness. He refuses to fight, and, like many others, is court-martialed for desertion. One thing about his particular case is different: the sentence is death by firing squad. The fact that the sentence was carried out is even more unusual. Most men received commuted sentences.

Eddie Slovik was a real person; he is also the only American executed for desertion since the Civil War. Following his execution

in a French barnyard in 1945, the Army kept details surrounding his death a secret, buried in Pentagon files. William B. Huie finally uncovered the information that led to his book, published in 1952, and from the book and the research and interviews that went into it, the movie was adapted.

Martin Sheen portrays Slovik with the passive non-resistance and insecurity required by the role. He is a loser, and perhaps what is worse, he knows it. The scenes he plays with Mariclare Costello, as his wife, Antoinette, breathe with truth -- Slovik was so dependent on her that he wrote her two letters a day for every day he was away from her.

The script, composed in part of actual quotations from Slovik to his wife, is set in a flashback, narrative style. The teleplay is firm and consistent and flows smoothly until the interminable 40-minute death watch and execution.

The Army comes away looking brutal and idiotic in its stern regard and deference to rules and regulations, and it's sly, occasional deviations from those same rules and regulations. As the narrator tells us: "None of us really believed that Slovik would be shot. I felt sure (it) would not happen." It seems that all previous desertion death sentences had been cut down and most deserters went free after the war. Slovik's pathetic letter to Eisenhower begging for mercy and the bureaucratic, systematic denials of clemency from Eisenhower down reek of the clubby feeling of not contradicting one's fellow officers rather than making an individual decision.

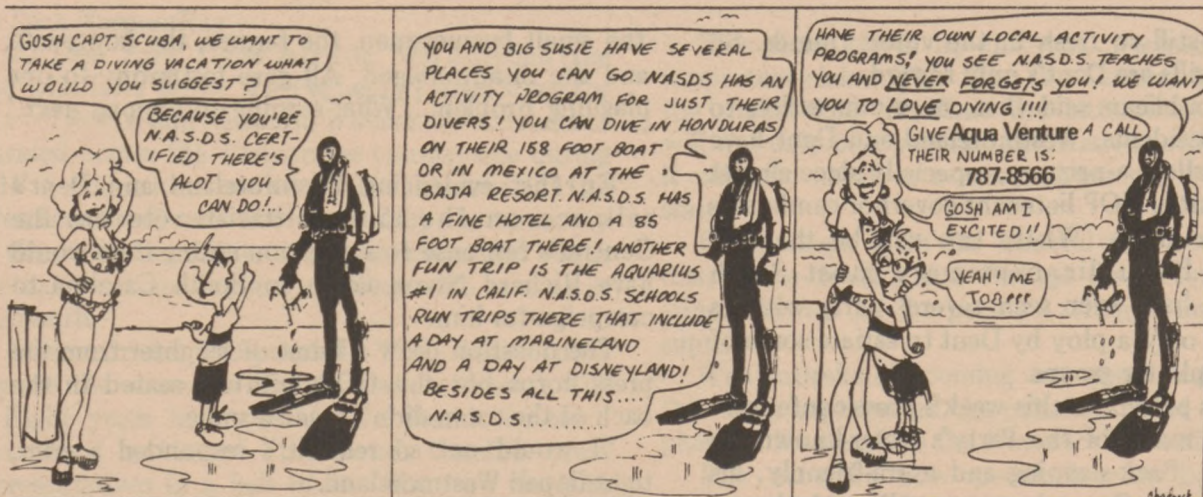
The film was personally jarring and one is left with an impotent anger, horror and a kind of intense personal sadness.

Just before he is brought down for execution, he gives the priest a message to the firing squad:

"You tell them I don't hold it against them. Just tell them to shoot straight so I won't suffer... tell them... Eddie Slovik wasn't a coward -- at least not today... You think I oughta shave?"

Whatever Slovik was, he was a victim more than anything else.

—Julie Byrum



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STAGE DOOR

Music

Two looks at Todd

TODD RUNDGREN (in concert)
at Carolina Coliseum
March 5, 1974

Todd Rundgren is a modern-day vaudevillian, an entertainer and showman who is captivating regardless of the quality of show presented. His recent performance at the Coliseum was a case in point. The concert itself was sub-par in many areas and was generally a disappointment, but yet I left feeling that, as a whole, it had been a worthwhile experience.

Rundgren's on-stage manner is such that one cannot help but like him as he performs as if he is acting out a fantasy, appropriate enough for the rock-and-roll star who doesn't live in reality anyway. When a performance goes smoothly the audience can share this existence, but when things go awry the concept is destroyed and escapism is made impossible.

Rundgren opened his concert by bounding onto a stage cluttered with instruments and equipment -- no musicians, just instruments and equipment. A tape recorder was turned on to provide instrumental backing, the show began, and for 45 minutes Rundgren and his tape recorder occupied center stage. It's an interesting concept and is potentially plausible (the Who and other groups use tapes for special concert effects), but Rundgren's execution left considerable to be desired. What the audience was treated to was a visual record. The opener "International Feel" from *A Wizard, A True Star* was ruined due to technical difficulties; in fact the entire opening set suffered from sound problems. It was like listening to a badly scratched album. Numbers such as "Never, Never Land," "It Wouldn't Have Made Any Difference," "A Dream Goes on Forever," "I Saw the Light," and "Hello, It's Me," which should have been highlights, were simply not.

After intermission Rundgren re-appeared with his newly-formed group -- Utopia. Even though the theatrics which had dominated the initial set were discarded, Rundgren found it difficult to overcome the alienation that had

developed as a result of the opening disaster. It was unfortunate because he and the group performed very well for the 90 minutes of the concert. The sound was impressive and the musicianship of high quality.

Rundgren fancies himself as quite a guitarist and there was nothing in his performance which would question his self-estimation. "Heavy Metal Kids," "Everybody's Going to Heaven/ King Kong Reggae," "Is It My Name," and "Black



Todd Rundgren

Maria" were particularly well done, but it was an untitled number based on More's Utopian concept that highlighted the concert. This song gave each member of the group the opportunity to showcase his individual talents, and in most instances the talents displayed were engaging. As with many of the numbers in this segment, it was futuristic in design with heavy emphasis on the synthesizer.

The concert ended with "Sons of 1984." Here the audience was to supply the choral refrain, but since few knew the words the song fizzled. It's understandable since by the concert's end, two-thirds of the original crowd had departed and there were few left to participate in the sing-a-long.

A wizard perhaps, but not yet a true star.

-Tim Driggers

TODD

by Todd Rundgren
Bearsville (2BR 6952)

During the late 1960's, Todd Rundgren was the driving force behind a Philadelphia-based group of Anglophile rockers who went by the name of Nazz. He wrote their songs, produced their records, and authored a grand plan designed to project the group into rock stardom. Unfortunately for Rundgren, Nazz arrived on the musical scene about three years past it's time, for by then the San Francisco groups provided the dominant sound and even the best of the British groups suffered a decline in popularity. By patterning Nazz after his English heroes, Rundgren doomed their albums to the K-Mart bargain bins: a fate which is unfortunate because Nazz was a top-notch group.

Following the dissolution of Nazz, Rundgren embarked on a solo career which saw him forsake the "flash" (called "glitter" now) image and concentrate on songs in a mellower vein. For two years his albums were sold under the name of a nonexistent group known as Runt and although the results were noteworthy, he remained as obscure a figure as he had during his days with Nazz.

Rundgren shed this false cloak in 1972, and has subsequently recorded *Something, Anything?* and last year's much-heralded *A Wizard, A True Star*. In addition he had become a producer of note with albums by such diversified talents as The Band, James Cotton, Badfinger, the New York Dolls, and Grand Funk Railroad to his credit.

Todd, his latest album, offers the listener a wide variety of musical styles, from ballads in the "Hello, It's Me" style to hard-rock electronic numbers. It ranges from within the traditional bounds of contemporary music to the outer limits of the future with a sound that can only be described as "space-rock." Unfortunately

for *Todd* many people are just now discovering what a fine album *Something/Anything* was and it is my guess that just as many of these albums are being sold.

"A Dream Goes On Forever" is easily the best of the ballads featured on *Todd*. Rundgren's masterful blend of melody and easy lyrics prove to be a most enjoyable combination. The other slower numbers suffer not only in comparison, but also from the standpoint of being overproduced. The beauty of many of these songs lies in their simplicity and the addition of instrumentation and orchestral accompaniment tends to distract the listener. Particularly illustrative is "The Last Ride" which begins pleasantly enough, but eventually evolves into a ringing guitar explosion. Todd Rundgren is best when he allows the composer part of his being to dominate his producer self.

Two novelty tunes are thrown into the package. "An Elpee Worth of Toons" asks the earthshaking question of whether there isn't "something awful about a man who tries to make a living off a plastic waffle." This number has a certain amount of humor, but "Lord Chancellor's Nightmare Song" from Gilbert and Sullivan's "Iolanthe" is a total failure. Speaking of failure, there is an attempt at a blues number with "No. 1 Lowest Common Denominator." Rundgren's voice does not project the essential urgency nor does his style accommodate such an effort.

A glimpse into the future of rock and roll is afforded by the up-tempo numbers ("Sidewalk Cowboy," "Heavy Metal Kids," "Sons of 1984"), which are found on *Todd*. This is the music of the twenty-first century, or perhaps what a twentieth century man would envision it to be. Maximum use of the interplay between synthesizer, guitar, and organ supply a vehicle which takes the listener beyond McLaughlin and into a realm where confrontation with layers of pulsating and penetrating sound provide a playground for the imagination.

-Tim Driggers

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Edited by Julie Byrum

cinema

If you're thinking about going to a movie, call ahead to verify times and shows. Many area theatres are subject to last minute changes in schedules.

ATLANTIC I THEATRE, 3220 Two Notch Road, 786-0790

"Sugar Hill with Marki Bey and Robert Quarry. The ads for this one read "This mob plays for keeps and the game is vengeance..." Sounds like the game is violence and gore. Have fun.

ATLANTIC II THEATRE, 3220 Two Notch Road, 786-0790

"White Devil, Black Hell" and "Maids of Sweden." Ah, yes, folks, another X-rated junk double feature for your edification. Shows are continuous from 3:00 p.m.

CAROLINA THEATRE, 1223 Main Street, 252-8011

"Screaming Tiger" with Kung-Fu and karate action. No comment. Shows at 1, 3, 5, 7 and 9 p.m.

CINE-ART THEATRE, 1017 Washington Street, 779-3039

"Birds and Beads" with Georgina Spelvin (of the "Devil in Miss Jones") and Tina Russell. But who's in it is not important, right? It's the content and subject matter of the film. Also, "Beyond All Limits"—I don't think I want to see this one, the "Exorcist" is bad enough. Shows continuous from 1:00 p.m. But the little ol' box office is open at 12:45—drop in with a pizza. Rated X;

DUTCH SQUARE NORTH THEATRE, Dutch Square Shopping Center, 798-1110

"Midnight Man" with Burt Lancaster, Susan Clark, and South Carolina's own Movie Star, Cameron Mitchell (read bankrupt). This one was the famous film made in Clemmons and Anderson—so if you want to see a murder story with familiar buildings, this one's for you. Now go on out there for Cam, you hear? Shows are at 1, 3, 5, 7, and 9 p.m.

DUTCH SQUARE SOUTH THEATRE, Dutch Square Shopping Center, 798-1110

"Serpico," is a really fine film based on a real life cop in New York City who forced Lindsay to form a committee to investigate police corruption. Starring Al Pacino. Call the theatre for times.

FOX THEATRE, 1607 Main Street, 254-5212

Here it is—"The Exorcist"—and I'm not

even going to tell you what it's about. But I can give you some new information in terms of prices—a hefty \$3 for ALL seats. Shows at 1:00, 3:45, 6:30, 9:15 p.m.

GAMECOCK I THEATRE, Parkland Shopping Center, Cayce, 796-0022

"Le Sex Shop", the latest offering of the Winter Fine Films Festival, is now showing—and it's dirtier than you think, so run on out and get your laughs (it really IS funny). Directed by the "French Woody Allen". Shows at 1, 2:40, 4:20, 6, 7:40, and 9:20 p.m.

GAMECOCK II THEATRE, Parkland Shopping Center, Cayce, 796-0022

"Billy Jack." So, what else is new? Shows at 1, 3, 5, 7 and 9 p.m.

JEFFERSON SQUARE THEATRE, Jefferson Square, Downtown, 254-6731

"The Sting" is still holding on. With Robert Redford and Paul Newman in this film about conmen in the Thirties. Times are 2:20, 4:40, 7:00, and 9:20 p.m.

MIRACLE THEATRE, 1225 Main Street, 256-1050

"The Last Detail," Jack Nicholson's latest movie, hits town with three Academy Award Nominations. It's directed by Hal Ashby of "Harold and Maude." Shows are scheduled for 1:30, 3:30, 5:30, 7:30 and 9:30 p.m.

PALMETTO THEATRE, 1417 Main Street, 254-5800

"Fantastic Planet", an animated feature-length film said to be as mind-boggling as "2001" is now showing. Sounds like an interesting idea—but science fiction cartoons? Times are 1:30, 3:40, 6, 7:30, and 9.

PLAZA III THEATRE, 1323 Main Street, 254-7960

"Billy Jack" again. Shows at 1, 3, 5, 7, and 9 p.m.

RICHLAND MALL THEATRE, Richland Mall Shopping Center, 782-2228

"Super Dad" and "Son of Flubber" will be showing on a double bill at the Richland Mall Theatre. This is strictly for the Walt Disney kiddie crowd.

CAMPUS FILMS

The University is having its annual spring break. Campus films will return on March 24—we'll let you know what's coming on.

music

Humble Pie and Spooky Tooth will be in concert at Carolina Coliseum Sunday, March 17, at 8 p.m. Tickets are \$5 for all seats. Get 'em now, folks.

Joni Mitchell will be in concert at the Coliseum on Saturday, March 23 at 8 p.m. Tickets are \$6, \$5, and \$4. Do it for the roses.

art

The Woodcuts of Karl Schmidt-Rottluff will be on view at the Columbia Museum of Art at the corner of Senate and Bull Streets downtown through March 31. The artist is considered a better printmaker than painter and was a founder of Die Bruke artists. His woodcuts are powerful manifestations of the Expressionist style—so come on down.

Artists Guild of Columbia exhibition will be on view at the Museum beginning on March 10 and running through the 31st. We haven't viewed it as yet, but there are generally one or two unusual works there.

While you're there, why not stroll through the Museum to see two of their newest gifts, a portrait of **Nancy Moore Thurmond** given by her husband, Senator Strom, and an original **Gilbert Stuart portrait** given by Mr. Henry Savage of Camden.

The drawings of Winslow Homer will be on view at the Museum beginning on March 15 and running through April 19. These drawings are the most complete record of the evolution of a 19th century artist in any museum: life around Boston, life around New York, the Civil War, on the farm, at the seacoast, mountain scenes from Canada, the Caribbean, and the artist's last home, in Maine. Stroll in the Museum and take a gander.

The paintings of Ilona Royce Smithkin will be displayed at the Picricorn House, 1601 Richland Street in Columbia. The Picricorn House is a lovely old home in the originally fashionable residential section of Columbia; it's a delight to visit for any reason, but Ms. Smithkin's work is well worth the viewing. The exhibit includes a collection of portraits and nudes in full oil, light oil, and sanguine (red-sepia sketches), evocative and delicately executed. Ms. Smithkin is known for her lush and beautiful nude compositions of the female body. She maintains studios in New York and Provincetown, Massachusetts. Go out to see for yourself.

classes

A short course on woodcarving will be offered by the University on Tuesday evenings, March 19-May 7. The course will examine how to select woods, how to select and use tools and how to carve. Each participant will begin with soap carving, advance to whittling, then to relief carving, and finally to statues and figures.

The classes will be taught from 7:30 p.m. to 9:30 p.m. by Robert E. Coates at Audio-Electronics, 2313 Beltline Blvd. Tuition is \$19 per person or \$30 per married couple. Materials can be purchased from the instructor and will total approximately \$25 worth.

For further information, contact the Division of Educational Services at 777-2589.

ERA

The Equal Rights Amendment and South Carolina Laws conference is being sponsored by the Division of Educational Services and the School of Law of the University. The symposium/conference will be held Saturday, March 23, at the Campus Room of Capstone House (corner of Barnwell Street and Gibbes Court on the USC campus). Registration fee (if received by March 20) is \$5.00. If received after March 20, the fee is \$6. The fee includes lunch, refreshments, and child care facilities. Registration will be limited and will be first-come, first-served. Child care facilities will be provided free of charge for children at the Columbia YWCA, 1505 Blanding Street from 9:00 a.m. to 4:30 p.m. Each child should bring a sack lunch.

The symposium will "seek to determine the effects of the ratification of the Equal Rights Amendment on South Carolina laws." Beginning at 9:15 a.m., the symposium will offer many speakers, speaking on various aspects of the ERA ratification in South Carolina. Speakers on military law, criminal law and corrections, educational law, domestic relations law and other related topics will be talking.

This symposium is very important for anyone wishing to learn more about the ERA—and for those who already know about and support it. Get your registration in the mail as soon as possible. Direct all inquiries and registration to ERA Symposium, Division of Educational Services, University of South Carolina, Columbia, S. C. 29208, or call 777-2589.

television

See page eleven

"'Fantastic Planet' is an extraordinary feature-length cartoon that may surpass both Disney's 'Fantasia' and Kubrick's '2001' as the ultimate head movie...There hasn't been such animated imagination on the screen since 'Yellow Submarine.'"

—Kevin Kelly, *Boston Globe*



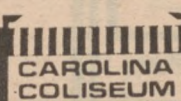
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from page ten

Saturday, March 16

8:30 p.m.—"The Merchant of Venice" with Laurence Olivier portraying Shylock, the title figure, the Jewish moneylender who determines to take a pound of flesh from the Christian merchant who cannot pay his debt. The supporting cast includes Olivier's wife, actress Joan Plowright as Portia. This one is recommended! (Channel 25)

8:30 p.m.—"The Andersonville Trial", a courtroom drama re-creating the 1865 war-crimes trial of Confederate (and also of German nationality) captain Henry Wirz, commandant of the horrible POW camp where 13,000 Union prisoners died of starvation and disease. Directed by George C. Scott, starring William Shatner, Richard Basehart, Martin Sheen (Private Slovik), Jack Cassidy, et al. (Channel 35, ETV)

9:30 p.m.—"Night Games", a 1974 made-for-TV movie promises to be interesting. It's about a Harvard-educated lawyer who escapes the big city to practice in a small Southwestern town. The attorney gets his break when hired to defend a socialite accused of murdering her husband. With Barry Newman, Susan Howard, and Stephanie Powers. (Channel 10)

12:15 a.m.—Rock Concert has a tribute to Jim Croce featuring a performance taped before his death. Guests are (whoopie!) the Carpenters (yecch), Randy Newman, Loggins and Messina. (Channel 25)

1:00 a.m.—"Attack of the Crab Monsters". This one is the biggie of the weekend. Mutants with brains provide the novelty in this classic monster-creep movie. Stay up late and see it. (Channel 10)

Sunday, March 17

12:00 p.m.—Face the Nation has Jordan's King Hussein up for grabs in Washington. Taped March 15. (Channel 19)

1:30 p.m.—"House on Haunted Hill" with Vincent Price. Have a good afternoon... (Channel 10)

3:00 p.m.—"The Hypnotic Eye" is also available for your afternoon drowse. A hypnotist is believed linked to the self-mutilation of numerous beautiful women. (Channel 10)

8:00 p.m.—"Gloria Loring Salutes America." Filmed in good ole South Carolina, Ms. Loring hosts a tour through "America's rich musical heritage." Guests include Big Bob Hope, Henry Mancini, Sammy Kahn, Tommy Smothers, and Taj Mahal. (Channel 35)

8:00 p.m.—"The American Parade" is all about American women and their struggle for equality. With Mary Tyler Moore (?), Geraldine Fitzgerald and Kathleen Widdoes. (Channel 19)

9:00 p.m.—"6 Rms Riv Vu" with Carol Burnett and Alan Alda in this television adaptation of the Broadway smash. They

are locked in an apartment, etc. You guess the rest. (Channel 19)

10:00 p.m.—"White Collar America" samples the mood of employees in an Atlanta insurance office to find out how many people are happy in office jobs. (Channel 10)

Monday, March 18

9:00 p.m.—"Z" the Oscar-winning political thriller by Costa Gavras. "Z" (if nobody knows) is a fictionalized account of the 1963 assassination of Greek pacifist Gregorios Lambrakis. With Yves Montand, Irene Pappas, Jean-Louis Trintignant. (Channel 25)

9:30 p.m.—"A Salute to Jimmy Cagney" with Frank Sinatra, Doris Day, etc. with (of course) Jimmy Cagney honoring Mr. Mean with film clips and the American Film Institute's Life Achievement Award. (Channel 19)

11:30 p.m.—"Love Me or Leave Me" with Doris Day and Jimmy Cagney revolves around the life of singer Ruth Etting (1920's) and her life with a gangster. (Channel 19)

Tuesday, March 19

8:30 p.m.—"The Devil's Daughter", a 1973 TV-movie about a woman hounded by a satanic cult determined to possess her soul. So what else is new? With Belinda Montgomery and Shelley Winters. (25)

10:30 p.m.—"Byline" has Atlanta Journal reporter Pat Watters and host Gene Moore discussing southern journalism in relation to other regional styles along with a treatment of the relationship between the press and the public in light of the current Watergate thing. So what? (Channel 35)

Wednesday, March 20

8:30 p.m.—"Firing Line" has Boggling Bill evaluating the political climate of Northern Ireland with John Hume, a member of that country's coalition cabinet. (Channel 35)

10:00 p.m.—Energy Crisis Special. "ABC News Closeup—Oil: The Policy Crisis." The special will feature footage of the oil story from exploration and drilling to refining and marketing and interviews with William Simon, and George Schultz. Yawn. (Channel 25)

11:00 p.m.—Day at Night has James Day talking with Studs Terkel about his new book and his style of writing. (Channel 35)

11:30 p.m.—"Birth and Babies"—has delivery and labor footage of an actual birth. If you're squeamish, don't stay up—just go on to bed. With David Hartman narrating. (Channel 25)

Thursday, March 21

10:00 p.m.—"The Energy Crisis—American Solutions." This special is concerned with keeping the country

running in the face of the embargo. Segments are planned on the Alaska pipeline, offshore drilling, and the work of wildcatters. Frank McGee narrates. (Channel 10)

11:30 p.m.—Dick Cavett finally (they canceled the show the last time he tried to air it and stuck Tony Quinn in its place) has Abbie Hoffman, Tom Hayden, Jerry Rubin, and Rennie Davis. Later, a panel will offer opposing views in a separate segment. Fight like hell to watch this one! (Channel 25)

Friday, March 22

11:30 p.m.—"Screaming Skull" has David McCallum and Carrie Nye Cavett

(that's right, Dickie's wife) starring in this eerie tale about a murderer whose victim returns to avenge her death. (Channel 25)

11:30 p.m.—"Scream and Scream Again" with Vincent Price as a mad scientist (what else?) who uses live, unwilling donors for organ transplants. Also starring two other perennial horror favorites, Christopher Lee and Peter Cushing. (Channel 19)

1:00 a.m.—Midnight Special has Bill Withers as its host, Rory Gallagher, Bobby Womack, Melissa Manchester, Buddy Miles (yeah!), Cliff DeYoung and rock group Montrose. If you can figure out who these people are, please let me know, (Channel 10)

A Guide to Happy Hour

It's late afternoon. You're tired and, depending upon the jet stream, you're hot as hell or freezing cold. Well, Columbia's got its faults, but it does have plenty of good watering holes, with varied atmospheres ranging from a saloon to a salon. And most of them have a Happy Hour or hours to help you cool your throat and ease your mind. At the places listed below, the drinks and beer are generally cheaper during Happy Hour than at any other time. Go ahead. Get your friends and suck up a few.

The Backdoor. From 4:30 to 6 p.m., beer is 60 cents a bottle (75 cents for imports.) Most drinks are \$1.00. Located in the Forest Motel, 3111 Two Notch Road in Columbia.

The Boiler Room. Chug your beer here from 5 to 7 p.m. for 40 cents a 10-ounce mug. Most drinks are \$1.10. Located in Downunder Columbia.

The Campus Club South. If you got the time... Happy Hour[s] are from 2 to 8 p.m. Beer is 25 cents a 10-ounce mug, \$1.50 a pitcher. They don't have any mini-bottles, but women get a good shake there. Any female can buy 5 tokens worth one beer each for \$1.00. Right on! Located at 900 Main Street.

Downstairs Plaza. Dark Budweiser for 25 cents a 10-ounce mug is the loss-leader here. Pitchers are \$1.80 (64 ounces). No minibottles. Located at 625 Main Street. Go on by, if you feel like wading through some crazed law students.

The Forum. There ain't no beer at cheaper prices, but from 7 to 9 p.m., the hard stuff's going for \$1.10 to \$1.35—25 cents cheaper than at any other time. Located in the Senate Plaza Apartments at 1520 Senate Street.

The Gaslight Club. From 5 to 6 p.m., beer is 20 cents a 10-ounce mug and \$1.50 a pitcher. From 5 to 7 p.m., some drinks are much cheaper than at any other times—just depends. Located at 2702 Rosewood Drive.

King of the Road Lounge. From 4:30 to 7:00 p.m., mixed drinks are \$1.25, bottled beer is 50 cents, and draft is 45 cents. Located at 613 Knox Abbott Drive—on the way to the airport. Why not scoff some up on your way outta town?

Leaning Tower Lounge. Inside the Italian House restaurant at 1572 Sunnyside Drive adjacent to Richland Mall, from 5 to 6 p.m. Monday through Friday, the draft Michelob flows for 40 cents a mug. Drinks are \$1.25 to \$1.50.

The Lobby. Beer is 3 for \$1.00 from 5 to 7:30 p.m., and drinks are \$1.25. If you want your beer one at a time, it's 35 cents a draft. Terry Rosen and his trio play most afternoons. Located at the Columbia Building, on the corner of Main and Sumter Streets.

The Scarlet Pumpernickel. Not a bad place to be between 5 and 7:30 p.m. Michelob draft is 40 cents a mug. Drinks run from \$1.25 to \$1.40. In Downunder Columbia.

The Stage Door. Beer is 30 cents a mug of Michelob from 4:30 to 6:30 p.m. At 634 Harden Street—in the back. Ask for Weems.

The Three Chairmen. From 5 to 7 p.m., beer (Budweiser) is 25 cents a mug and Michelob is 30 cents a mug, \$3.25 a pitcher (mich). Highballs are 20 cents cheaper than usual. Located at 1824 Edmund Highway (on the road to the airport.)

Twilite Lounge. The hang-out of the Columbia media set (whaaaat?). From 5 to 7 p.m., the 9-ounce mugs are filled and re-filled for 15 cents a shot and \$1.00 a pitcher. This one has the best deal in town. No minibottles. Located at 1928 Rosewood Drive.

The Warehouse. Columbia's newest watering hole. Located at 1200 Heyward Street. Happy Hours are from 5 to 8 p.m. when beer is \$1.25 a pitcher.

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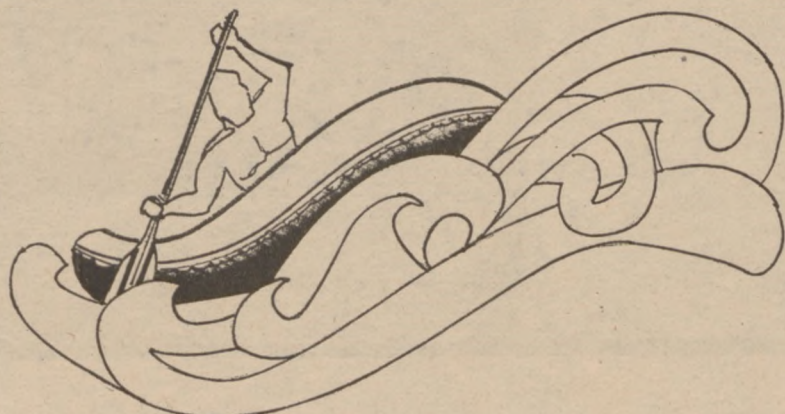
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Pictured here is Lt. Governor Earle Morris being crowned Chief TSI TSI (which means "Chief of the Wren state") two years ago at the National Conference of Lieutenant Governors. Cherokee Princess Wa-le-lah

made the presentation.

What is important about this picture is that it indicates Morris was courting the Indian vote over two years ago. Without *Osceola* you perhaps never would have known about Morris' efforts. So if you are not an *Osceola* subscriber why don't you clip out the coupon below and mail it to us.

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